

Hall9ween: Vengeance

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Summary: Michael is back.....

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INT. THE SANITARIUM ROOF- NIGHT- OCTOBER 31, 2002 The camera shows THE SHAPE walking toward the edge of the building. The door on the opposite side of the building swings open revealed behind is LAURIE STRODE. LAURIE: Hello Michael I've been waiting for you. What took you so long? Michael walks toward her. She reaches to her side and pulls out what looks to be a TV remote she presses a button. A rope tightens around the shape's foot. It hangs him upside down. He drops his knife. LAURIE I'm not afraid of you. But what about you are you afraid of me? Are you afraid to die Michael? She picks up the knife and grasps it firmly. She walks over to the rope not keeping her eyes off of the shape. She begins to cut. The shape begins to hold his mask with pain. She reaches for the shape's mask. LAURIE I just have to be sure. The shape grabs her hand. The Halloween theme starts as soon as the shape grabs her. The rope snaps and both of them fall over the side of the building. The shapes knife catches her in her chest. She holds on for a couple of seconds. She kisses him and then finally lets go. Michael swings around and walks back into the building. Laurie lands in a dumpster. She opens her eyes. They flutter for a little bit and then stop. CUT TO: Beginning credits being rolled. The original Halloween theme is playing. It fades in a pumpkin much like the First Halloween. We hear Dr. Loomis's Voice. LOOMIS: I spent eight years trying to reach him and another seven trying to keep him locked up because I knew what was behind his eyes is purely and simply evil. He pauses for a couple of seconds. LOOMIS: He became an obsession with me until I realized there wasn't anything within him neither conscience nor reason. He wasn't even remotely human! There is another pause. LOOMIS: You've come home to us haven't you Michael. Immediately after we hear a loud slicing noise and Michaels quickly appears and disappears on the screen. DISSOLVE TO: INT. - MORGUE- NIGHT We see the shape his eyes open up. The doctor steps back and screams. The shapes eyes close. The doctor checks his pulse. It is beating steadily. DOCTOR: He's still alive!! The doctor

runs over to the phone she calls up to the Hospital main office.

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DOCTOR: Michael Myers is still alive we need to transport him. OUTSIDE OF THE HOSPITAL They wheel the shapes body down the ramp and into a transport vehicle. The Halloween theme is playing in the back round. He is in a casket like encasement. They load him up. The ambulance speeds away. INT. SMITHS GROVE KENTUCKY- THE FOLLOWING DAY. POV down a long road with trees on either side of the Street. The camera follows down the street slowly Looking at each house. But finally at house 204 it stops and enters a nice country home that has a neat Landscape. Cut to inside of the house. We find John and Molly inside the kitchen. John is sitting on a chair pulled up to the table. He is sipping on coffee and is Dressed nicely. Molly is on the opposite side of the Room cooking pancakes. JOHN: I hope I get that job. If I don't we won't have enough to keep this house. MOLLY: I'm sure you will. You're over Qualified. JOHN: Yeah but sometimes they don't hire you because your over qualified. Molly laughs then starts making pancakes again. As John goes to sip his coffee again he drinks then spits It out. JOHN: Oh my God. MOLLY: What? JOHN: He came back. Michaels back. MOLLY: What I thought that your mother Killed him. JOHN: No she didn't but wait it says the he burned down along with the house his remains have been found. The Doctors Say that he is still alive he is being Transported to a high security prison. It also says that they are yet to find the body of..... Laurie strode who is believed to be died. MOLLY: John I am so sorry. JOHN: It's fine; She was dead 24 years ago she just didn't know it. Molly looks at him as if she didn't know what John meant. JOHN: He's just going to escape again. I don't need this in the morning especially on this morning. I have a job interview. Why me god why hasn't my family suffered enough. John has broken-down emotionally he starts crying. Molly comforts him. MOLLY: It's okay we will make it through this together. Cut to Salt Lake City high security prison for the Mentally impaired. We figure dressed in black steps in front of the camera. He appears to have a black over coat and a black hat. He walks forward toward the building with each step we hear a loud clang. The figures face is completely hidden by the shadows he walks further until there is a gate with a security guard sitting in it. He is over weight. He notices the figure. GUARD Hey wait a second buddy let me see some ID. The figure reaches into his pocket. He searches around in it. Then he quickly pulls out a semi-automatic and kills the guard. The camera zooms in on his feet he walks past the dead guard. His feet still are clanging. He walks into the both and hits a large red button. The gates slowly open and the figure enters He walks over to the nearest power and phone lines and shoots the box. He turns around and enters the building Cut to a long corridor. To men are walking down the hall. One man is somewhat over weight Cop and the other is a normal looking man who is a Medic. COP: All right kid I hope you've read all the safely regulations. MEDIC: Yes sir I have. COP: This guy is harmless just as long as you give him all of his medicine. The men continue down what seems to be an endless corridor. When they get to room 217. COP: Here we go room 217. The overhead speaker beeps. SPEAKER: All doctors' report to the west Wing. COP: Sorry kid your on your own I have to go. Just remember everything that Your instructor told you and you'll be All right. The over weight cop appears to be running at a slow pace down the hall and turns. The cop grabs his keys and enters a room he sees Michael sitting in the chair in a straight jacket. CUT TO: THE EMPTY CORRIDOR The cameras are fixed down the hall. He hears the clang- clang. The black figure appears down at the end of the corridor. CUT TO: MICHAELS ROOM. It is a fairly empty room it only has a table laying

next to the chair and a bed in the corner. The mask is on him because it melted to his face in the fire. The medic walks up to Michael and lays the tray on a table next to Michaels chair MEDIC: Okay scumbag time for your medicine. Michael looks up at the medic and cocks his head to the right. The medic tenses up. The camera zooms up at medic's lips a trickle of blood comes out the flow of blood increases. The camera zooms out the medic drops we see a knife is in his back. The camera makes a fifty-degree angle turn. We see the black figure. He pulls the knife out of the medics back. The man in black cuts Michael loose of his straight jacket. MAN IN BLACK: Go Michael you know what to do. The man in black hands Michael the knife. Michael looks at it for a couple of seconds then takes it from his hands. Michael turns to the door and exits the room. CUT TO: MAIN OFFICE. We see three cops. They are searching the bloody office. The walls are covered with blood. Paper work is scattered all over the floor. One cop runs over to the phone. There are two other cops. COP 1: The lines are out. The other two cops look over at him in fear. He tells the to split up and he will stay in the Main office. The other two men nod there heads and then split up into two different corridors. The camera follows cop 2. He walks down the corridor. He comes upon a strange site. He sees that about fifteen mental patients have escaped and are roaming the halls. COP 2: Hey all of you get back into your rooms. The mental patients start chanting. MENTAL PATIENTS: He's Back COP 2: What are you talking about Michael is in his cell. The chants get louder. MENTAL PATIENTS: He's back At this point the security guard starts to get a little scared he runs down the hall and into a door. MENTAL PATIENTS: And he's very angry! The security guard is in the hall. He sees an object down the hall walking toward him. He has a white mask on. He hears the mental patients chanting. He shoots Michael. He rushes up besides him he feels no pulse. He removes the mask. It is one of the patients. The cop turns around and the real Michael grabs him. Michael slams his head up against the side of a wall and sticks a knife in his forehead. Blood leaks from his mouth. CUT TO: MAIN OFFICE We see Cop 1. He is waiting for a radio call from both cops. We hear this muffled from cop 3. COP 3: We've lost radio contact. Cop 1 is starting to get a little uneasy. He passes out for about five minutes. When he wakes up there are the mental patients standing in the office. He runs past them and down the corridor following cop 3. He turns the corner and cop 3 is standing in front of him. He mutters. COP 3: He's back..... Cop 3 vomits blood all over Cop 1. Cop 3 falls to the ground he has a knife sticking out of his back. Cop 1 lets off a shrill scream. We see a door open right next to the body. Michael steps out. Cop 1 steps back. COP 1: Michael wait, please don't kill me please. Cop 1 starts crying. Michael looks at him. He walks toward him and grabs his face. Michael squeezes very hard cracking the cop's skull. Blood starts pouring from his ears, eyes, nose, and mouth. Michael finally lets go. The Man in Black comes out of the door Michael just exited from. MAN IN BLACK: Good Michael. We now need to find John. You remember john don't you Michael? Michael's eyes light up with even more rage. The continue down the corridor and into the main office. They over to the large filing cabinets. Michael stands there waiting for the man in black to finish. He looks under the section labeled M. He finds Michaels file. MAN IN BLACK: The number is smudged. MAN IN BLACK: -6 cedar street. Smith's grove, Kentucky. The man throws down the file. MAN IN BLACK: Lets go Michael. They exit the building. CUT TO: INT.- SANITARIUM- THE FOLLOWING DAY- HALLOWEEN We see the sanitarium swarmed with police. The camera follows a detective. His name is Donaldson. Donaldson looks in his mid forties. He is wearing an over coat with a cheap suit under it.

His assistant is named BRIAN. Brian is in his early twenties. He is also wearing a suit. DONALDSON: Brian gives me a list of all the people who escaped last night. BRIAN: Yes sir. WE have Phil Mariono, Ted Boyle, and Michael Myers.... Donaldson cuts him off. DONALDSON: Michael Myers? BRIAN: Yes Michael Myers. With the help of our security cameras we found that the man who helped Myers escape only helped the others to escape as a diversion. Myers killed three people. Our mystery man killed over twenty. DONALDSON: Good Work Brian.... Brian cuts him off BRIAN: That's not all sir. Michael's files were stolen also. DONALDSON: Any Living Family? BRIAN: I'm not sure. DONALDSON: Where did he transfer? BRIAN: That I do know. Smiths Grove Sanitarium. DONALDSON: Where is that located at Brian? BRIAN: If I'm not mistaken fifty minutes outside of Haddonfield. DONALDSON: Brian I am going to get his records from there BRIAN: Sir that's over five hours away. DONALDSON: I am aware of that. We see some one hand brain something. BRIAN: Sir we have a new report that Michael and our mystery man stole a transport bus along with 9 patients. WE found them in a field in Illinois. There bodies were found arranged in a pattern. It's kind of like a line then a triangle branching off of it. There bodies were burning. DONALDSON: So is we are going to assume they are heading to Haddonfield. BRIAN Yes sir. DONALDSON: I want to alert the Illinois State police and I want our men over there. BRIAN: Okay I will deliver the message. DONALDSON: I am going to head over to smith's grove sanitarium. I want you guys to search every single street in that town. BRIAN: Okay sir. Brian stands there waiting for Donaldson to reply. DONALDSON: What are you waiting for lets go. Donaldson walks over to his silver Audi. Brian stands up in front of all his men and announces to them. BRIAN: Men we are going to Haddonfield to find Michael Myers. Mobilize and Head out. The men mobilized into about ten different groups and got in there squad cars. The sped away. DONALDSON: Come on Brian get in. Brian gets in and they speed away following them. BRIAN: So do you think were going to find him. DONALDSON: I really don't know. CUT TO: INT.- JOHNS HOUSE- MORNING- HALLOWEEN WE see john laying in his bed he wakes up and walks into the bathroom he picks up his toothbrush. He is still half awake. He picks up his toothpaste and puts it on his toothbrush. He begins brushing his teeth. He hears a shattering sound. He quickly puts down his toothbrush and runs back into his room. He sees molly her throat had been slit and his mother is laying next to her. Laurie has been stabbed in her chest twice. LAURIE: You could have saved me but now I'm dead and its all your fault. But you're going to join me very soon. John turns around and sees Michael who stabs him in his chest numerous times. The screen goes black we see john laying down then he gets up and starts screaming. Molly wakes up. MOLLY: John are you okay. JOHN: My mom was here and you were dead.... MOLLY: John your mother is dead you can't change the past. JOHN: And Michael he is still here he killed you. MOLLY: Michael Myers is locked up and he will never be able to escape they are too careful there. JOHN: Yeah I know but I have a really bad feeling about this year. MOLLY: Don't worry john nothing is going to happen I promise you. CUT TO: KITCHEN Molly is sitting in the kitchen. John Walks in through the entranceway. Molly seems to be troubled about something. JOHN: What's wrong? MOLLY: I'm sorry john but Michael escaped. JOHN: Oh god. You can see the fear in John's eyes. MOLLY: But its all right they said that the car was heading toward Haddonfield and anyway they don't know our new address. JOHN: You know what your right I shouldn't get myself worked up over something that won't effect me. So I'm going to go to work and let none of this effect me. MOLLY: Good. Molly walks john through the hall and to the front door john gets in the car and drives away. Molly has the door open the camera is zoomed in on her

you can see a figure in the back round its Michael. The camera is completely focused on molly. She swings around. There is nothing there. MOLLY: Your okay molly no ones there. Molly walks down the hall and into the kitchen. The camera is still fixed on the hall. We see Michael step out of the room and toward the kitchen. The camera goes to molly who is unloading the dishwasher we see Michaels figure looming behind her. She swings around yet again. She sees nothing. MOLLY: Okay Molly you're loosing it. She continues unloading the dishwasher. She finishes up then she goes into the hall and goes into the basement. She walks over to the dryer that is directly in front of the steps. She swings open the door and grabs a handful of shirts ECT. She begins folding them. POV down the steps. We see Molly from behind. We hear the steps creaking. The camera flips around and we see a figure on the steps. Molly is unaware. We then see molly in a side view. She is now done folding. She turns around and runs into a large figure wearing a jumpsuit. Molly lets off a shrill scream.

FIGURE: Sorry mam to barge in here but none of yawl answered the door and I need to get your meter reading. MOLLY: Jesus you scared me. She is breathing heavily. MOLLY: The meter is right over there. I need to step out of the house for a little bit do you mind letting yourself out after your done. Molly runs upstairs and the camera follows her out the door. CUT TO: BASEMENT The man is trying to find his way over to the meter. He hears the door open and slam. METER MAN: Hello? Mam are you there? The meter man slowly turns around and begins toward the steps He sees something move in the corner of his eye. He swings around and sees nothing except for sheets hanging on a clothesline. He walks toward them. Michael pops out behind him and grabs him. He lifts him up and rams his back into the supports of the roof. After about four rams the mans back snaps and he dies. INT.SMITHS GROVE SANITARUIM PARKING LOT- DAY Donaldson and Brian step out of their car. BRIAN: This is it boss. The two men walk into the building the secretary greets them at the door. SECRETARY: Can I help you gentleman. They turn down a long corridor. SECRETARY: So what brings you here gentleman? DONALDSON: We are uh doing umm a research on Michael Myers. He was clearly lying through his teeth. They continue down until they come to an elevator. The go up to the fifth floor. DONALDSON: So who is this Doyle character. SECRETARY: He is the boy that Laurie strode use to baby sit. He then became obsessed with Michael Myers. He said that he is going to be the one that stops the evil. They continue down the hall and finally stop at a door. SECRETARY: Poor guy no one ever comes and visits him. She unlocks the door. Tommy is sitting a chair. He turns around and says something directed for Donaldson. TOMMY: You have come to hunt evil friend. But why? That's the question. Are you sure that you can take the horrors of evil in its purist form. The secretary whispers in Donaldson's ear. SECRETARY: He's all yours pal. Donaldson walks over to the chair next to Tommy. DONALDSON: May I? TOMMY: Sure. Donaldson takes a seat. TOMMY: Tell me friend why? Why do you hunt evil? DONALDSON: Michael Myers? TOMMY: Yes evil. When I first saw Michael I was scared I never slept a night until a year later. He plagued my nightmares and even the most pleasant dreams all went to hell because of him! But now I have changed. I am not afraid of him. Donaldson is getting interest. He feels somewhat remorseful toward Tommy. TOMMY: Feeling sorry for me friend? DONALDSON: How did you know? TOMMY: I can tell the slightest change of emotion in a person. Your scared of him aren't you. DONALDSON: Of who? TOMMY: The boogeyman. DONALDSON: What can you tell me about Michael? Can you tell me why he does what he does? TOMMY: Thorn... Thorn. Hahahahaha.... thorn. Tommy seems to have lost it. Donaldson and Brian head out of the room. DONALDSON: Weird guy eh? BRIAN: Yes he is. DONALDSON: Okay lets go I want to go to

Michaels house. BRIAN: Okay it's a good ways from here. DONALDSON: Yes I am aware of that. Donaldson starts walking away. Brian calls to him in fear. BRIAN: You don't actually think we will find him do you? DONALDSON: Yes I think we will. Donaldson continues to walk and then after pausing brain follows after him. INT. CAR- MORNING John is in his car. He has talk radio on. The radioman is talking about Halloween legends. RADIOMAN: When we talk about Halloween legends the name Michael Myers certainly comes up a lot. I mean Michael Myers' has become synonymous with Halloween, evil, hell, and the devil. We are now going to take callers on the subject. Caller number one your on the hot seat. CALLER ONE: What ever happened to that Laurie strode girl? John looks over into the passenger side. Laurie is sitting there. LAURIE: You know john don't you. You killed me!! John ignores her and keeps his eyes on the road. He turns again and she is gone. JOHN: Get a grip john. You're a mess. We see a side view John starts driving again. The Shape is revealed. The shape starts walking. CUT TO: SCHOOL A child is shown walking down some steps. A group of kids is following him. GROUP OF KIDS: The boogey man is coming. The Group runs away. The child runs in the other direction. Then he hits the shape. The shape holds the child for a second and looks at him and then moves out of his way. CUT TO: CAR John is still driving unaware of the shape. John gets closer to his destination. Yet another time he is at a red light. JOHN: God I'm hitting every Red light. John looks in his rear view mirror. He sees Michael. John closes his eyes. Michael disappears from the rear view mirror. John starts driving again and then heads in the parking lot of a Real Estate Agent. John gets out of his car. Clicks the lock button twice on his key chain. He walks up a narrow sidewalk. The camera reverses and we see Michael behind the trees by John's car. The camera comes in on john he is fixing his hair. He walks in the door. His Secretary Martha approaches him MARTHA: Good Morning John. JOHN: Good morning Martha. Are the Patterson's still on for today. MARTHA: Yes John they are. JOHN: Thanks Martha I don't know what I would do with out you. MARTHA: I really don't know John. John smiles and then heads into his office. It is a fairly small office the papers are arranged into very neat piles. He walks over to his desk lays down his black brief case. He looks over his desk and says the words over and over again. JOHN: Patterson... Patterson. He finds what he is looking for. JOHN: Ah, Patterson here we go. John opens the file. He scans it over. Then closes it up and lays it down. He walks out of his office. JOHN: Martha??? Martha is nowhere to be seen. He turns over and sees that the entrance door is open. He walks outside cautiously. He sees nothing. JOHN: (YELLING) Martha!!!!!!! There is still no answer. John turns around and walks back inside. He shuts the door behind him. JOHN: Oh God its Michael. He's found me he's coming for me! John goes in his office and pulls out a gun. It's a colt magnum. He walks out of his office. He keeps aim on the hallways waiting for Michael to pop out. He sees a hand grab his shoulder. MARTHA: John what are you doing with that gun? JOHN: Looking for you. Where did you go? MARTHA: Outside to get my lunch out of my car. John sighs in relief. John Walks back into his office and puts the gun in his desk. He walks out and is greeted by a Middle aged man and woman. They were the PATTERSONS. MR. PATTERSON: Know I want to make sure that I am moving my family into a nice little community where we don't have to worry about having crime. JOHN: Mr. Patterson I assure you that you made the right decision. There hasn't been a crime in Smiths grove in over fifty years. All the people here are really nice and will make you feel at home. MR. PATTERSON: That's really good to hear because we just moved out of a bad neighborhood. JOHN: Do you want to visit the home? MR. PATTERSON: Sure that would be great. DISSOLVE TO:

INT.-HADDONFIELD- NOON Donaldson and Brian are parked in front of a very old house. It is the Myers house. BRIAN: I thought this place burned. DONALDSON: No. BRIAN: Why haven't they torn it down yet? DONALDSON: Because it has some historical importance to the towns people. They probably keep it here also not to upset HIM. BRIAN: Him who? DONALDSON: Michael. They walk up the sidewalk up to the house they stand one the front porch. BRIAN: Do you want to open the door? DONALDSON: Your scared aren't you? FADE TO:INSIDE POV out the window we hear the men talking. We hear breathing. BACK TO:OUTSIDE DONALDSON: So I guess I have to open it. BRIAN: Yeah. Donaldson opens the door. It creaks immensely. The men walk in. The floor creaks with every step BRIAN: Looks like the Adams family house. DONALDSON: Yes I know what you are saying. They hear a creaking noise up stairs. BRIAN: Alright lets check upstairs. They walk up the creaking steps. Donaldson puts his hand on the railing which completely breaks. DONALDSON: Termites. They finally reach the top of the stairs they turn into the room that is right after you walk up the steps on the right. The camera still is on the hall we see a figure move slowly across the hall. CUT TO: JUDITH'S ROOM Donaldson and Brian are in the room. DONALDSON: I think this is the room where it happened. BRIAN: What happened? FADE TO: We see Michael stabbing Judith. The Halloween theme is playing in the back round. BACK TO: DONALDSON: This is the room where Michael killed his sister. BRIAN: Whoa what a mental case. DONALDSON: Yeah tell me about it. BRIAN: Isn't this where that group of teens got butchered? DONALDSON: Yes Dangertainment. After that they took Michael to the morgue but his eyes opened and then closed. The doctors checked his vital signs and they were normal. He was in a coma for a week but by the time he woke up he was already and a high security prison. BRIAN: What's wrong with this guy can't he die. DONALDSON: Everything is possible but like we need to find a cure for cancer we need to find something to kill Michael Myers. He has plagued small innocent towns on Halloween and killed there youth. BRIAN: Well I've seen enough of this room. They exit the room they go into the room across the hall. The see the thorn symbol all over the walls. BRIAN: So this is what he does in his spare time eh? DONALDSON: Yeah I guess so. They hear a voice. LAURIE: Do you know how it feels to live in fear for your whole lives? DONALDSON: Who are you step out of the shadows. The figure does as they say. Its Laurie strode. She is wearing a robe. She still has long hair. LAURIE: What are you doing here where's Michael. I know he escaped. DONALDSON: We don't know where Michael is. LAURIE: He has already been here. But now he is gone. DONALDSON: Ms. Strode, I believe I have an idea of where he might be going. LAURIE: Where? DONALDSON: Answer me this first? Where does John live? LAURIE: Smiths Grove in Kentucky. That makes perfect sense. Michael thinks I'm dead but still has to kill my son. DONALDSON: Yes we should go. We don't have a minute to waste. But we need some one who knows a lot about Michael also some one that can help us kill him. BRIAN: I think I got the perfect person. Tommy Doyle. LAURIE: Tommy Doyle? FADE TO: DOYLES HOUSE. WE see Laurie strode she is talking on the phone. Little Tommy Doyle is looking out the window. YOUNG TOMMY: Laurie, Laurie, The boogey man! LAURIE: There is no Boogeyman. BACK TO: MYERS HOUSE. LAURIE: Poor Tommy I never believed him about the boogeyman. The boogeyman has haunted me ever since that night. My dreams have become nightmares. My life has become one big nightmare. DONALDSON: Look Ms. Strode I am sorry what has happened in your past but we need to forget all of that and find Michael Myers. LAURIE: Your right. What's happened happened. Lets go. BRIAN: We need to get Tommy out before we go to Smith's Grove. LAURIE: Yes we need Tommy's help. He knows more about Michael probably more than any man on this planet. DISSOLVE TO: EXT. -

PATTERSONS FUTURE HOME- NOON We see two cars drive down the street they park in front of a house that has a for sale sign in front. John steps out of one car and the Patterson's the other. JOHN: This is it. MR. PATTERSON: Wow this is gorgeous. Absolutely gorgeous. JOHN: Yes it is one of our finer homes. If you look across the street you will see my house. Mrs. Patterson looks over and sees a figure standing in a jump suit and white mask. MRS. PATTERSON: Who is that standing in your yard? She looks at John and points over into the yard. JOHN: Mrs. Patterson there is no one there. It was probably my wife. MRS. PATTERSON: Oh yes of course it probably was. JOHN: Follow me and I will give you a grand tour of the house. They walk into the house. At that time we see the shape carrying some one out of the house. CUT TO: INT.- SMITHS GROVE SANITARIUM- NOON We see Donaldson and Brian inside. DONALDSON: Hopefully she will stay in the car. The secretary sees that they are here. She walks out to see them. SECRETARY: Back so soon gentleman. DONALDSON: We need Tommy Doyle to come with us. SECRETARY: Sir I am afraid that it's not possible Tommy is not aloud to leave the grounds. DONALDSON: Listen I am an FBI agent you give I will take him off there grounds whether you like it or not.

SECRETARY: FBI oh sorry sir I didn't know. Sure you can take Tommy with you. They go down the hall and up the elevator. They finally reach his floor they get off and take the hall down to his room. They open the door. SECRETARY: Tommy you are leaving us for a while. You will be going with these gentleman. TOMMY: Are we going to find evil Detective Donaldson? DONALDSON: As a matter of fact we are. Tommy please grab the stuff you will need for tonight. Tommy runs over to the dresser he has and pulls out a couple of artifacts.

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TOMMY: Okay, I'm ready they walk to the elevator and get into it. TOMMY: Where is Michael? DONALDSON: He is looking for Laurie Strode's son. TOMMY: She has a son? I thought that Laurie was dead. I thought that Steven was the last of the bloodline DONALDSON: No she's very much alive. TOMMY: That leaves three people in Michael's bloodline. DONALDSON: Who's the third? TOMMY: Steven, Michael and Jamie's son they had. My adopted son. DONALDSON: What? He had a kid? Who would come even close to him? TOMMY: You will find out in time. They exit the elevator. The walk to the front door. Ext- Smiths Grove Sanitarium- day they exit the sanitarium. They walk over to the silver Audi. Laurie exits the car. LAURIE: Tommy? TOMMY: Laurie! They go up to each other and embrace. LAURIE: Tommy how have you been. TOMMY: I'm good. How about you. DONALDSON: Let's finish this in the car. They get into the car. Donaldson starts the car. TOMMY: Did you hear about Jamie, your daughter? LAURIE: No what happened? TOMMY: She's dead Laurie. Michael killed her. LAURIE: No she couldn't be dead I hid her. TOMMY: Well Michael found her. But that's not the worse thing. Michael had a son. LAURIE: What?! How?! TOMMY: His name is Steven. He is your grandson. The son of Jamie. LAURIE: Oh my god TOMMY: I adopted him after Michael came and tried to kill him.

LAURIE: So are you married? TOMMY: Yes. LAURIE: Who is she? TOMMY: Your cousin. Kara. LAURIE: Kara yes I remember her. How are my aunt Debra and.... Tommy cuts her off. TOMMY: Michael killed them. By the way Detective Donaldson could I please borrow your phone? DONALDSON: Sure you can Tommy. Tommy takes Donaldson's cell phone. He dials the number. TOMMY: Kara, hey sweetie. KARA: (V.O.) Hey baby. TOMMY: Listen Kara I need you to pack up and go to Smith's Grove Kentucky. Stay in a hotel about five miles out. KARA: (V.O.) Why hunny? TOMMY: Tonight's Halloween and Michael Myers have escaped. I'm looking for him by request of the FBI. KARA: (V.O.) Don't get yourself killed Tommy. TOMMY: All right I have to go. Love you. KARA: (V.O.) Be careful. I love you too. Tommy hangs up the phone. DONALDSON: By the way Tommy were not FBI we are just a couple of state police trying to

track down a serial killer. TOMMY: So it was just a lie. BRIAN: Wait a second your not FBI Donaldson. DONALDSON: Nope. Just a man on a mission. LAURIE: So how are we going to kill Michael? DISSOLVE TO: INT.- JOHNS WORK- LATE AFTER NOON He walks in the door. JOHN: Martha we sold another one. MARTHA: Good it's about time this town starts selling homes. JOHN: Yes it is. MARTHA: John if you don't mind me asking but did something bad happen to you on Halloween ever? You just seem really jumpy. You're not the normal john I know. I hate to see you like this. John Pauses for a couple of seconds. JOHN: My uncle killed a bunch of my friends and tried to kill me but I escaped. Last year he killed my mother. MARTHA: Wait, your telling me that your uncle is Michael Myers? JOHN: Yes, he is. MARTHA: John, I am so sorry. JOHN: It's fine I grew to live with my fate. John walks into his office. He opens his briefcase. A picture of his mom falls out. They seem very happy. JOHN: God mom why did it have to happen to us? We were so happy. John Picks the picture up and puts it back in his brief case. MARTHA: She would have been proud of you John.

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JOHN: I hope so. CUT TO: EXT. - GAS STATION- LATE AFTER NOON We see Donaldson pull up to a gas station that seems to be abandoned except for a two old cars. He pulls up to the pump and inserts his credit card. He walks into the store. On his way there he notices a wallet scattered on the ground. He walks into the gas station. He sees a store clerk that is dead. He walks toward the back. He sees a man dead he has assorted items from his pocket scattered on the ground but he is missing his keys. Donaldson runs out of the gas station. DONALDSON: Michael has been here. Two men are dead. LAURIE: He's already in smith's grove. We have to hurry. Hang on John. BRIAN: Should I call the police? DONALDSON: Yes call and tell them that there is a murder here. BRIAN: Okay. Brian walks away and pulls out his cell phone. DONALDSON: We are almost there we should get there about dark. Hopefully just in time for the action to begin. TOMMY: Do you know where your son lives LAURIE: No. I guess we will have to follow the screams. Brian hangs up the phone. BRIAN: They told us to wait here. DONALDSON: Screw that we have to get to Smiths grove. They jump into the car and then speed away. The Halloween them starts playing. We see a side view of the car. CUT TO: INT.- JOHNS HOUSE- LATE AFTER NOON Molly pulls into the driveway. She gets out of the car and picks up a hand full of groceries. She goes to the front door and unlocks it. She walks through the hall and into the kitchen. She puts down her groceries and puts them onto a table. MOLLY: What's for dinner?? She thinks. MOLLY: I'll order pizza. She smiles as if she was proud of herself. MOLLY: Hello? This is the Tate residence may I ask who's speaking. No one replies. MOLLY: Happy Halloween to you to pal! She slams the phone on the charger. MOLLY: It always starts around Halloween. I hate kids. Molly leaves the room. Michael is looking in from the window. We then see him walk away toward the front of the house. CUT TO: INT. JOHNS WORK- DUSK John is arranging his paper work. John gets a feeling that something has gone wrong at the house. He calls up molly. It rings for a couple times then the answering machine comes on. John hangs up. JOHN: Martha I'm going home early. MARTHA: Go ahead john I will cover for you. John runs out to his car clicks his keypad to unlock the door and he jumps in. He drives home. CUT TO: EXT. JOHNS WORK- DUSK Michael emerges from the trees. Mean while we see Martha inside typing. She hears somebody open the doors. MARTHA: Is that you John? She doesn't even lift her head up to speak. MARTHA: By the way you forgot your brief case. She again doesn't lift her head up to look at the person. MARTHA: John could you please answer..... Me? She finally looks up and there is no one standing there. MARTHA: That's strange I could have

sworn I heard somebody come in. She again puts her head down to continue typing. CUT TO: JOHNS OFFICE We see Michael. He opens up the brief case and pulls out the picture that John had earlier. He throws it down against the table. He turns and focuses on Martha typing he exits the room holding his knife in a position that would make it easy for him to stab her. POV Michael. We see Martha typing still. Our hand raises. CUT TO: INT.- JOHN'S HOUSE- DUSK John rushes into the house. JOHN: (WORRIED) Molly!!! He hears no reply. He rushes but steps in something. It's a puddle of red. John panics. He runs up stairs. JOHN: (ALMOST CRYING) Molly!!!! Molly steps out of the bathroom in a robe. MOLLY: What John? JOHN: I thought you were dead. What is the puddle of red stuff on the floor down stairs? MOLLY: Yes I had some fries I spilled ketchup all over the floor. The doorbell rings. MOLLY: John could you go and get that Its probably dinner. John goes down the steps and opens the front door. Out side are two teenagers. They are both seventeen. They are both wearing hockey jerseys and Nike short. The one on the right is Johns neighbor PETE the other is his good friend DARREL. PETE: Yo John can I ask you a favor? JOHN: Sure Pete. PETE: Can you buy us some beer? JOHN: No. PETE: I promise we won't get caught this time. JOHN: You and I are both lucky that it was only your parents that caught you last time. If it was cops both of us would be serving time. PETE: Come on John its going to be a big party. Every body who's anybody will be there. JOHN: No drinking is stupid and irresponsible. It screws your life up. PETE: Now come on John. Look me in the eye and tell me you didn't drink. John is trying to avoid all contact. PETE: Come on John! JOHN: Listen Pete you know your like a little brother to me I just don't want anything to happen to you especially today. PETE: Darrell go and wait at my house. Darrell walks away. PETE: Is this because it's Halloween? Look John I looked you up on the Internet I know that that was you at hillcrest that night. But listen. Michael Myers will never find you. JOHN: I use to tell my mother the same thing. But look where that got her an empty grave. I know she'd much rather burn in hell then live this nightmare. PETE: Listen I'm sorry about your mom John. I shouldn't have even said anything. JOHN: It's okay. I didn't mean to yell at you. It isn't your fault. You're just a sitting duck for Michael Myers if you're stumbling around drunk on Halloween. PETE: Okay I need to find another source of booze. Later John. JOHN: Be careful. He is running to his house. PETE: I Will. His voice trails. John walks inside. Molly comes down MOLLY: Who was that? JOHN: Pete. MOLLY: Did he want booze again? JOHN: Yes. MOLLY: Did you give it to him!? JOHN: No. MOLLY: Good. JOHN: Ohh God! MOLLY: What? JOHN: I left my brief case at work. I just need to stop in the office so I'll be back in five minutes. John rushes out to his car. He opens the door and gets in. He puts the keys into the ignition. He backs out and drives to work. POV- we peak out from the side of the garage. We see John speed to work. We then completely step out we look toward the front door of the house. The new neighbor MR. PATTERSON catches our attention. MR. PATTERSON: (YELLING) Hey John is that you? Do you want to come over and have a beer? Reverse angle Michael cocks his head in curiosity and then walks into the back yard out of anyone's sight. MR. PATTERSON: I guess not. CUT TO: INT.-JOHN'S WORK- DUSK He rushes in. JOHN: Martha. She is nowhere to be seen. John pays no attention to it. He runs into his office and closes his brief case. He runs out the door. The camera is still fixed on in the office. Martha walks out. MARTHA: John? Are you there? She sees a door close. The Sign on the door says BOILER ROOM. Martha curiously follows. She walks about twenty feet. She turns around to see a figure lowering him self from the pipes. MARTHA: Excuse me but may I ask who you are? The figure steps closer. Martha sees the white mask. Michael raises his knife.

Martha walks up to him. MARTHA: If you don't leave right now I'll call the..... Michael swings the knife at her catching her temple. He rips it out. Searches her. He pulls out her keys. Michael walks out of the boiler room and exits the building. He looks over at Martha's silver Volvo. CUT TO: INT.-JOHN'S HOUSE- NIGHT John is a recliner in the living room. It is a nicely decorated. John is flipping through the channels. The doorbell rings. John walks to the door and opens it. There are two children standing outside. CHILDREN: Trick or treat. John smiles at them and gives them candy. They run down to the sidewalk. John sees a figure going toward them. It's a figure with a white mask. The figure raises his knife. John runs toward the kids. JOHN: Michael leaves those kids alone. John punches Michael. Michael holds his nose. Michael screams in pain. MICHAEL: God they're my kids. The knife is rubber. John examines the knife. JOHN: I'm sorry. John walks back inside. CUT TO: INT.- CAR- NIGHT they finally pull into Smiths Grove. They drive by the real estate agency. Laurie reads the sign. LAURIE: John TATE! Turn the car around I know where he is. Donaldson makes a U- turn and pulls into the real estate agency. All four of them get out of the car. They walk to the door. Donaldson opens it. DONALDSON: It's unlocked. They walk in. LAURIE: John?! Laurie runs into John's office. She sees no sign that he was there. She finds a picture of her and John. She picks it up and begins to cry. Tommy walks in. TOMMY: It's okay we'll find him. We here Donaldson yell from the other room. DONALDSON (V.O.) I found something come here. Laurie and Tommy follow Donaldson's voice. He is right across the hall from them crouching on the floor over a massive puddle of blood. He gets up and wipes his forehead. DONALDSON: Yep. It's blood. They swing into the boiler room at the end of the room. A body is hanging from the pipe work. She has a wound to her temple. She was also gutted. Laurie speaks as if she has come to a conclusion about the body. LAURIE: Michael! She backs away and goes to MARTHA'S desk. She throws all the papers aside searching for something. She finds John's contact. She picks up the phone. It's dead. LAURIE: The phones are dead. She begins to look like she knows what's going on. LAURIE: (CONT'D) Detective Donaldson, can I use your phone. DONALDSON: Okay. Donaldson hands it to Laurie. She looks down at the phone and then takes it from him. LAURIE: The battery is dead. CUT TO: INT.-JOHN'S HOUSE- NIGHT John is still flipping through the channels. He looks as if he is half awake. Reverse angle we see the TV. John stops at CNN. The camera is fixed on the TV. We see a nicely dressed female reporter. REPORTER: (V.O.) Just a couple minutes ago the Illinois State police received a call from an elderly couple. They reported seeing Michael Myers. JOHN: Molly come in here! REPORTER: (CONT'D) The Police came immediately. Molly enters. REPORTER: (CONT'D)

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Five bodies were discovered in the house across the street. Michael is still at large in Haddonfield. We advise to lock your doors and windows. The Camera fixes on the TV screen. DISSOLVE TO: EXT.- GAS STATION- NIGHT Laurie is standing outside of the gas station. She just dialed up John's number on the pay phone. It rings three times. JOHN: (V.O.) Hello. Laurie smiles. Her face is filled with both sadness and happiness. She opens her mouth as if she was about to talk but she can't find the words. She finally pushes something out. LAURIE: John! JOHN: (V.O.) Mom? John says this with happiness. LAURIE: John I need you to listen to me. I need you and molly to get out of the house and come to the gas station that's across the street from the real estate agency. JOHN: (V.O.) But Mom... Laurie cuts him off. LAURIE: Do as I say! Laurie hangs up the phone. CUT TO: INT.-JOHN'S HOUSE- NIGHT John is still on the phone

unaware that his mother hung up. JOHN: Mom? John hangs up. JOHN: Molly we need to leave now. They run out of the living room. Up the stairs Michael is at the top. JOHN: Ohh god. They run out the front door and get into the car. They speed away. CUT TO: EXT.- GAS STATION- NIGHT Donaldson Exits the gas station with a pack of WINSTON cigarettes. He tears off the wrapper. He then slides a cigarette gently in his mouth. He pulls a lighter out of his coat pocket it. He lights his cigarettes and stuffs the lighter and the cigarettes back into his pocket. He walks over to Laurie. DONALDSON: Do you think he'll listen? LAURIE: I hope so. A car pulls up in front of them. John and Molly. John runs over to his mom. They hug for a brief second. Then they separate. JOHN: Mom, he's here. We just saw him. LAURIE: I know. I know. JOHN: But he's supposed to be in Haddonfield. It was all over the news. LAURIE: What? FLASH TO: John and Molly are banging on the doors at Hillcrest. Laurie opens the door and lets them in. She looks at the window and she is looking in Michaels face. BACK TO: JOHN: So we don't know if it's him. LAURIE: There's only one body. MOLLY: So it might not even be him. LAURIE: We've only found one body. If it were really Michael than there would be more. JOHN: Mom I thought that you died. LAURIE: I did fall from the roof but I landed in the trashcan. I have been living with your grandparent's secretly. JOHN: (YELLING) Why didn't you tell me? LAURIE: Because then other people would find out. John opens his mouth and is about to say something. Brian calls over. BRIAN: Donaldson the people that were attacked in Haddonfield are Sara Moyer and Freddie Harris. Both of them are still alive. LAURIE: Those were the people that were on that Dangertainment. Really dumb idea.

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DONALDSON: Should we go and look for Michael. LAURIE: No that's how he kills most people. We're going to wait here and then we will let him find us. CUT TO: INT.- THE PATTERSON'S HOUSE- NIGHT The camera settles in on the kitchen. There are boxes one the counters and tables. The boxes are labeled after assorted kitchen utensils. Mrs. Patterson is unloading the boxes full of kitchenware. Mr. Patterson Enters. MR. PATTERSON: I'm going to the store. Do you want anything? MRS. PATTERSON: No, Just get what we need. MR. PATTERSON: Okay, I'll be back in an hour. MRS. PATTERSON: Okay bye. Mr. Patterson disappears through the doorway. A couple of seconds later we hear a door close. Mrs. Patterson hears a man on TV. His voice sounds very familiar. See walks into her living room that is just across from the kitchen. It is on CNN. The female news reporter is still on the screen. REPORTER: Here are words from Michael Myers former doctor. The screen flashes to a picture of dr. Loomis. DR. LOOMIS: (V.O.) I met him 15 years ago. I was told there was nothing left, no conscience, no reason, no understanding. Even the most rudimentary sense of life or death; of good or evil; right or wrong. I met this six-year-old child with this blank, pale emotionless face and the blackest eyes.....the Devil's eyes. I spent eight years trying to reach him and then another seven trying to keep him locked up because I realized that what was living behind those boys eyes was purely and simply...evil. MRS. PATTERSON: I wouldn't have left you same if you didn't let Michael Myers consume your life. She turns around and walks back into the kitchen. She resumes unpacking the dishes. She hears the door open. MRS. PATTERSON: Is that you hunny? Shut the door behind you. She begins to look annoyed. MRS. PATTERSON: (CONT'D) I swear he's going to make me loose my mind. She walks through the doorway toward the front door. The door is completely open. Leaves are blowing in the doorway. She peers out of the doorway. She notices a party going on next door to Johns house. She shuts the door and returns to the kitchen. She yet again starts unpacking. The lights go off. MRS. PATTERSON: God! She blindly walks

through the halls of the house eventually stumbling upon the basement. She walks down the steps and over to the power breaker. She flips the switches. No thing happens. MRS. PATTERSON: Power must be out. She tries once again. THE SHAPE looms five feet behind her left shoulder.

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CLOSE UP Mrs. Patterson. She turns around and walks back up the steps. She finds her way to the front door. She opens it. MRS. PATTERSON: That's strange. No one else's power is out. THE SHAPE appears out of nowhere and runs his knife across her neck. The body drops to the ground. Extreme close up. The thorn symbol carved on the side of THE SHAPES mask. CUT TO: EXT.- GAS STATION- NIGHT Laurie is waiting patiently. Tommy, Donaldson, and Brian are sitting in the car. We see a figure Walking toward them. Tommy's eyes light up with rage. He gets out of the car and walks toward the figure. Halfway there he yells to the figure. TOMMY: WYNN! His voice is filled with rage and distaste. The figure steps closer. It is revealed to be THE MAN IN BLACK, TERRANCE WYNN. WYNN: Hello Tommy. It's been quite a while. TOMMY: What your doing here? His voice stays filled with rage and distaste for the rest of the conversation. WYNN signals back to the men following him. WYNN: Apprehend them. DONALDSON: Wait or I'll blow his brains out of the back of his head He is pointing the gun at Wynn's head. BRIAN: Not so fast Donaldson. Put the gun down or I will" blow your brains out of the back of your head." Brian is holding a gun to Donaldson's head. BRIAN: (CONT'D) Now put the gun down. Donaldson does so. The cult members restrain everybody. DONALDSON: What are you doing!? BRIAN: Well if you haven't figured it out by now I'm with them. Brian pulls up his sleeve. He has the sign of the thorn on his wrist. WYNN: (CHANGING THE SUBJECT) So this is the "famous" Laurie strode. Laurie is silent. WYNN: (CONT'D) I am Terrance Wynn, The only man that has power over your brother. LAURIE: You can't control evil! WYNN: Oh yes you can. Michael and myself are prime examples of that. LAURIE: You're insane. Laurie spits at him. WYNN: No I am a genius. No one else has tried to tamper with evil. It was too dangerous. But I wasn't scared. I knew I would find a way. I am the most powerful man in the world! LAURIE: You're just a pathetic pawn in Michael's sick and twisted game! Wynn laughs. WYNN: You sound like Sam. LAURIE: Sam? WYNN: Yes Sam Loomis. LAURIE: Dr. Loomis.... CUT TO: THE DOYLE HOUSE. We see Dr. Loomis shoot six shots into Michael's heart at point blank range. Michael stumbles back and falls off the balcony. THUMP! LAURIE: Was that the boogeyman? LOOMIS: As a matter of fact it was. BACK TO: THE GAS STATION WYNN: Yes he was a fool. I offered him the opportunity to control evil also. He declined. LAURIE: He was a good man. He wanted to protect people from evil not control it. TOMMY: What are you doing down here. Michael is in Haddonfield. Wynn begins to laugh again. WYNN: That's not Michael that's just someone that we sent to do that. So you wouldn't panic. TOMMY: Clever. You make me sick! WYNN: Load them up into the van! LAURIE: Where are you taking us? WYNN: We are going to see Michael. CUT TO: EXT.- PATTERSON'S HOUSE- NIGHT Mr. Patterson pulls up the Driveway. He gets out of his '92 cutlass supreme. He pops the trunk. It is filled to the brim with groceries. He grabs two bags and walks in the front door. He puts one bag down and flips the light switch. The lights don't come on. MR. PATTERSON: That's strange. He picks up the bag of groceries and finds his way to the kitchen. MR. PATTERSON: Hunny the lights are out. There is no response. MR. PATTERSON: (CONT'D) The woman's going deaf! He lays the groceries on the table. He guides himself to the steps. Half way he hears the spattering of water in the bathtub. He continues until he reaches the top. He opens the bathroom door. MR. PATTERSON: Why didn't you go fix the breaker? NO RESPONSE. MR. PATTERSON: (CONT'D) Would you please answer me? He

swings open the bath curtain. His wife lays in. Her throat slit. The bathtub is stained with blood. There is an expression of fear on her face. MR. PATTERSON steps out of the bathroom screaming. He stairs down the hall. THE SHAPE emerges from the room. THE SHAPE walks deathly slow toward MR. PATTERSON. Mr. Patterson runs down the steps fast for an elderly man. He finally reaches the bottom of the steps. He stairs up at THE SHAPE who had just begun walking down the steps. He heads toward the kitchen. He runs over to the boxes. THE SHAPES ominous figure is standing in the doorway. MR. PATTERSON throws a plate at Michael, which shatters, over his head. MR. PATTERSON reaches in the box and pulls out a knife. He throws it and it catches Michael in his chest. Michael rips it out of his chest. MR. PATTERSON keeps on throwing the knives each time he catches Michael. MR. PATTERSON: Can't you just die! Michael is picking the 7 knives that were thrown in him. MR. PATTERSON runs out of the door. He stares at the wooden fence. He runs to the gate. He tries to open up. He looks down and the gate has a padlock on it. MR. PATTERSON: Ohh no. THE SHAPE grabs him and shoves his body on the top of the fence. Mr. Patterson's flesh engulfs the pointy edges of the fence. Michael hears music playing. He kicks down the gate tearing it off its hinges. He sees where the source of the music is coming from. He cocks his head to the side. Michael is standing in the back yard by the pool. He is looking in the window at the party. He hears voices coming from the side of the house. One sounds like two men and two women. POV Teens. WE see the back yard. There is nothing there. The male teens take off there shirts and get into the pool by way of the stairs. The girls follow by taking off their shirts and shorts revealing two matching bathing suits that are solid pink. They are in two-piece bathing suites. The pool is 8 feet deep. You can't see two inches beneath the waters surface. There shadows dance along the surface. Both couples start to swim around. Then they begin to make out. The one girl stops. GIRL: Baby wait. I need to go and get a beer. The Guy nods his head. She wades over to the side and pulls herself out. She walks inside. The guy goes under water. The other couple is still making out. We go to a side view of them. We see some one emerge from the water. The other couple is too busy to notice it. We go to the other side view of them. It is THE SHAPE emerging from the water revealing more and more with every step. THE SHAPE takes his knife and sticks it through the guy's head and then continues on into the girl's forehead. We see a body emerge to the top of the water. THE SHAPE exits the pool and moves out of site. The girl exits the house and re- enters the pool. GIRL: Hey you guys. Do you want a beer? She gets in deeper and approaches the bodies of the other couple. She reaches toward them. There body rolls over revealing the handle of the knife. She lets out a scream. THE SHAPE appears out of the shadows of the side of the house. GIRL: (CRYING) Oh my god. THE SHAPE walks over to the pool. There is a stereo system on the floor playing. THE SHAPE picks it up and throws it into the pool. The GIRL is electrocuted to death. THE SHAPE hears a voice from the window. VOICE: Guys let me out. THE SHAPE heads toward the window. He pulls himself up. He drops to the ground. The source of the voice is on the other side of the room. He is a tall fit teenager. His name is BRAD. THE SHAPE looks to his side. He sees a CHAINSAW. BRAD: So you're the punk that's supposed to scare me. His voice is filled with sarcasm. THE SHAPE picks up the chainsaw. BRAD: Okay pal. Then scare me. Michael starts the chainsaw. BRAD: You got to do better than that, leather face. THE SHAPE wraps his enormous hand around his mouth SHAPE throws him to the ground. Extreme close up Brad's leg is being slowly torn up by the chainsaw. We here muffled screams. We then see Brad's face it is plagued with fear. THE SHAPE removes the chainsaw

from his leg and runs it through the top of his skull. Blood runs out of the wound. THE SHAPE takes the body and hides it under the bed in the room. We see a figure come in through the window. THE SHAPE starts the chainsaw. The figure is dressed in a GRIM REAPER costume. FIGURE: Hey pal what are you doing... THE SHAPE takes the chainsaw and cuts off the figures head. Blood squirts everywhere. CUT TO: EXT. PETE'S HOUSE- NIGHT PETE is standing next to the pool with DARRELL. Extreme close- up Beer in Pete's hand. The camera zooms out and we see Pete drink it all in one big gulp. He stretches his hands out to his sides and falls back into the pool. A couple of seconds go by and Pete emerges from the water and takes a big gulf of air. He gets out of the water. He looks down at his white shirt and it is completely red. PETE: Darrell go hit the lights. Darrell does so. PETE looks at the pool. He gasps at the sight of his pool has turned completely red and there are four dead bodies floating in it. PETE: Get everybody out of my house. DARRELL: Oh my god. Both of them run into the house they cut through the rooms that are full of people. They constantly say. PETE: (YELLING) Get out! Get out! Somebody killed four people! The partygoers start to panic and run out the front door. PETE continues to his hallway and opens the room where brad had been. He sees the bodies lying there. One body missing a head and another violently annihilated by the chainsaw. PETE: Oh my god. He runs out of the room and throws up. PETE: Darrell get me the phone quick! Darrell brings him a cell phone. Pete dials 9-1-1. OPERATOR: (V.O.) Hello, nine one one emergency service state..... Pete cuts him off PETE: Christ there all dead. OPERATOR: (V.O.) Who's dead? PETE: Six people oh my god some one killed them. We see Darrell walk into a room. OPERATOR: (V.O.) Who killed them sir? PETE: I don't know. At this point Pete is nearly crying from all of the stress. Darrell exits the room. He has a knife in his back. THE SHAPE emerges from the room. PETE: Ohhh my god Michael Myers. OPERATOR: (V.O.) All right kid I don't have time for your joking. Pete hangs up and runs out of the front door. He runs to the Patterson's house. He rings the doorbell. THE SHAPE is gaining on him. Pete tries to open the door but it is locked. He runs around to the side of the house and walks through the broken down gate. He sees the body of Mr. Patterson mutilated by the fence. Pete heads into the back door. CUT TO: BACK YARD Michael walks through the gate into the gate and follows Pete into the house. BACK TO: PATTERSONS HOUSE Pete runs up stairs and into the bathroom. He sees the body of Mrs. Patterson. CUT TO: DOWN STAIRS. Michael walks out of the kitchen and up the stairs. He walks to the closed door at the end of the hall. Pete sneaks out of the bathroom. Michael turns around and follows Pete. Pete runs to the basement. He runs over to the tool bench. He grabs a SANDER. Pete then shrinks back into the shadows. POV- Pete. We see THE SHAPE walks down the steps very slowly. Once he reaches the bottom he walks toward the tool bench. He lays down his knife an picks up a hammer. He looks down. He found the cord that is connected to the Sander that Pete has in his hand Michael follows it. Pete lunges out of the shadows toward Michael swinging the sander. THE SHAPE catches Pete's hand. He takes the sander from him with force. THE SHAPE uses the sander to grind Pete's face in. It tears away the flesh from the face. THE SHAPE puts down the sander. He walks away. He hears Pete still breathing. THE SHAPE walks back over to Pete and sticks the sharp end of the hammer into his forehead. THE SHAPE walks over to the tool bench and picks his knife up. We see THE SHAPE with a firm grasp on his knife. DISSOLVE TO: EXT.- PATTERSON'S HOUSE- NIGHT THE SHAPE exits the house. The man in black approaches him. MAN IN BLACK: Michael we have them. Your nephew, and you sister! Michael cocks his head. His eyes don't change at the news. CUT TO: INT.- JOHNS

HOUSE-NIGHT John, Laurie, Tommy, and Donaldson are tied up and sitting on the couch in the living room. Michael and Wynn enter the room. Michael heads toward Laurie and John with his knife raised.

WYNN: Michael wait. Let's explain to them your suffering! LAURIE: The only people that suffer here is his family. WYNN: See you don't remember into your childhood when you were a happy family. Poor Michael was neglected. CUT TO: MYERS HOUSE We see a six-year-old Michael. We then see Michael's mother and father holding baby Laurie. Michael walks up to look at the baby. MR. MYERS: Get out of here you little brat. We never told you to come over here. BACK TO: JOHN'S HOUSE LAURIE: It was never like that! WYNN: Oh yes it was. I'm surprised that the Myers hadn't committed Michael a little sooner.

CUT TO: MYERS HOUSE We see Michaels Parents walk into Laurie's room. Michael is standing over the crib holding a butcher's knife. Michael's parents gasp. MRS. MYERS: Michael put the knife down. Michael walks up to his parent's knife in hand. MICHAEL: Why do you hate me mommy and daddy? Michael drops the knife. BACK TO: JOHN'S HOUSE WYNN: See how mistreated he was. I was the only father he ever had. They never understood him! CUT TO: MYERS HOUSE We see Michael. MICHAEL: Here boy. We see him holding some thing behind his back. Reverse angle- we see Michael with a butchers knife. His dog enters the room. It is a big German Shepard. CUT TO: 5 MINUTES LATER Michael's parents enter the room. They see the dog laying on its back. It is gutted. Michael is standing over the body. The symbol of thorn is written all over the walls with blood. BACK TO: JOHN'S HOUSE WYNN: You see they never understood Michael. JOHN: Understood what he was a sick sadistic child. Wynn laughs. WYNN: Yes John express yourself you only have a couple more minutes to live. Wynn laughs again. WYNN: (CONT'D) All of you are a final sacrifice. Donaldson interrupts DONALDSON: How did I get myself into this? WYNN: Okay lets load them up again. CUT TO: INT.- WYNN'S VAN-NIGHT It is a large van. It is kind of like a prison van. Laurie is sitting opposite of Michael. LAURIE: Don't let them control you Michael. Michael starts to breathe heavily in frustration. Wynn calls from the front of the Van. WYNN: Michael doesn't kill her yet. LAURIE: Just listen Michael you have to fight the curse. Your pain will go away if you stop killing people. You have to try to control it. Michael starts breathing heavily again. He slashes her arm. He raises his knife again to strike again. WYNN: Michael stop. THE SHAPE listens. Laurie stops talking to him. He sits vigilantly. The van comes to a halt. Wynn swings open the back doors. They file out of the van. Wynn pulls THE SHAPE aside. WYNN: What do you think you're doing! You aren't suppose to try to kill them yet. THE SHAPE looks the other way as if he was ignoring Wynn. WYNN: Don't you ignore me Michael! Wynn grabs THE SHAPE by his shoulders. Michael looks down at Wynn's hands. We then see Wynn's face. His mouth is about half open. You can almost see the air escaping from his mouth in the brisk October air. Blood trickles out of his mouth. We see Wynn's stomach. THE SHAPE has stabbed him in the stomach. Wynn falls to his knees. WYNN: Michael you can't kill me. I control you. THE SHAPE grabs Wynn's head and snaps his neck. The cult members let Laurie, Donaldson, Tommy, Molly, and John go. BRIAN: Run he's out of control. They all run back into the cornfields. The corn is standing about 7 feet tall and is in narrow rows. They seem to be growing very well despite the lack of rain. They a running down the field. It seems endless. Michael Pops out in front of john. He shoves the knife in threw his throat and it comes out of the back of his head. LAURIE: John no!!!!!! MOLLY: John!!!!!! They begin to cry and stops running. Molly runs to Michael and stands in front of him. MOLLY: You killed my husband now kill me! THE SHAPE cocks his head to the side. She continues to yell at THE

SHAPE. MOLLY: Kill... THE SHAPE shoves his knife in Molly's stomach and violently rips upward gutting her in the process. Her body lands next to John's mangled corpse. THE SHAPE rips the knife out and turns his head to Laurie. DONALDSON: Laurie come on! Michael is approaching the distraught Laurie. Michael lifts His knife. He swings downward. Donaldson catches his arm. DONALDSON: Go now! Tommy grabs Laurie and drags her along while Donaldson is struggling with Michael. Michael throws Donaldson down. He then stabs Donaldson in the stomach. THE SHAPE swings around violently and looks at Tommy and Laurie. Michael then turns around. He sees something. Tommy is still dragging Laurie. He is in shock. We hear a loud noise like a truck start. Tommy swings around. He sees the shape on a tractor riding full speed toward them. He is getting closer and closer. TOMMY: Laurie hurry wake up. The shape continues to gain on them. He is ten feet behind them. TOMMY: God Laurie get up! Now Michael is five feet behind them. Laurie recovers. LAURIE: John? They continue to run. Tommy and Laurie run to the side avoiding the shape.

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LAURIE: (Crying) John and Molly oh god. They see that the shape has lost track of where they went. TOMMY: Listen Laurie we need to get to the nearest house. They scan the area for a house. They finally see one. It is a small house with a barn next to it. It is on a hill directly in back of Laurie. TOMMY: There's one behind you. The only problem is we have to run past Michael and into open ground for about a hundred yards up hill. LAURIE: Nothing is ever easy. TOMMY: Are we going to do it? LAURIE: It's the only thing we can do. TOMMY: On three. LAURIE: One.. TOMMY: Two.. LAURIE: Three.. They start running for dear life. The moving of the corn stalks captures the shapes attention. He is soon hot on their trail. The shape is gaining on them like before. He is twenty feet behind them. TOMMY: (Breathing heavily) Break up! LAURIE: What? TOMMY: You go to your right and I will go to my left. Meet back together after we get into the opening. LAURIE: Okay. They each split up to their designated sides. The shape is confused by this move at first. He swerves with the tractor. He then chooses to follow Laurie. LAURIE: Jesus! Laurie starts running faster. The shape is still gaining on her despite the speed increase. LAURIE: (Yelling) Tommy! The shape is very close to her. He is gaining on her even more. Tommy lunges at Laurie. They both jump to the side just avoiding the tractor. TOMMY: Come on we only have a couple more feet to the open area. They get up and start running. They finally make it to the open area. The shape gets off the tractor and peruses them up the hill. Laurie stumbles. Tommy turns around and helps her up. The shape is very close to them. They finally reach the top of the hill. The shape isn't far behind. They run to the house and knock on the door. NO ANSWER. TOMMY: No ones home. Tommy looks around the porch for a key. He lifts up the doormat and finds a key. He unlocks the door and run in. The shape has reached the porch. They slam the door and lock it. It is a nice little country home. They both turn around and see a gun case. It is complete with four shotguns and over forty shells. LAURIE: I'll get the guns you call the cops. Laurie walks over to the gun case and breaks it. She gets out to guns and loads them. Tommy meanwhile is dialing up the police. We hear an operator, the same one that was on the phone with Pete. TOMMY: Hello, we need assistance. OPERATOR: (V.O.) What happened sir? TOMMY: Michael Myers OPERATOR: (V.O.) Listen you little punk you're the second one that's called with that trick today. Try respecting... The phone went dead. TOMMY: He cut the phone lines. Laurie is aiming for door waiting for Michael to enter. LAURIE: Tommy checks the back door. Tommy disappears through the door. He comes back. TOMMY: The door was open. LAURIE: Did you shut it? TOMMY: Yeah. LAURIE: Check the house. Laurie turns around and pulls a couple of shells out of

the gun case. LAURIE: Be careful. Tommy walks up the steps slowly. He reaches the top and stairs down an empty hall. UPSTAIRS HALLWAY He checks in the first room. After he exits somebody is standing at the end of the hall. TOMMY: Freeze. BRIAN: Don't shoot. TOMMY: Brian? BRIAN: Yeah. TOMMY: What happened to everybody else? BRIAN: I lost them. I found the house. TOMMY: Who came in through the back BRIAN: That was me. TOMMY: Come down stairs and get a gun. Comes down stairs. LIVINGROOM They give Brian a gun. TOMMY: Brian you check the upstairs again. Even the closets. BRIAN: Yeah I know I'm a cop remember. TOMMY: All right. Laurie stay here. Each of them goes to their designated area. UPSTAIRS ROOM Brian is looking around in the room. It is complete with a bed and a dresser. Artifacts are neatly scattered among the dresser. Brian walks over to the closet and slowly opens it. Boxes fall out. Brian steps back and presses his back up against the window. He looks down at what fell out of the closet and signs. CRACK. The window completely breaks as a hand comes through. The shape runs the knife along his neck and pulls him out the window. LIVINGROOM We see Laurie still having her eyes fixed on the door. THUD. THUD. Laurie runs to the door and opens it up. OUTSIDE She sees a body lying in the grass. She runs to the body and rolls it over. It's Brian his neck had been slit. He has a look of surprise on his face. She looks up at the shattered window. The shape is looking down on Laurie from the window. LAURIE: Michael. She runs back inside. LIVINGROOM Laurie enters the room. LAURIE: (Yelling) Tommy! Tommy enters the room and runs over to Laurie. LAURIE: Brains dead and Michael is upstairs. The shape is standing at the bottom of the stairway. TOMMY: Shoot! They fire four shots into the shape. It doesn't even faze him. They shoot four more each. He takes a couple of steps back with each shot. They fire a two more each and the shape falls to the ground. Tommy and Laurie run outside. OUTSIDE They look around for some form of safety. They look over to the barn. They run over to it and enter its vast doors. The shape exits the house. He walks over to the barn and enters. He looks around. We here Laurie's voice. LAURIE: Michael. The shape seems to be confused about where the voice is coming from. LAURIE: Michael, How does it feel to be the prey? Michael is still highly confused. He walks over to a pile of hay and stabs it. Nothing. LAURIE: You can't find us Michael. Do you want to die Michael? Tommy runs out toward Michael and swings the pitchfork catching Michael in his head. Tommy continues to run it into the side of the barn. All the points have penetrated his face. LAURIE: Tommy go! I'll be right behind you. Tommy leaves the barn. LAURIE: (CONT'D) I know your not dead Michael. But I am going to make sure you do die. She walks into the shadows. She has seemed to disappear into the shadows. She appears again with a can of gasoline. She pours it all over the body of Michael and in various places in the barn. She exits the barn. LAURIE: Burn in hell Michael! She lifts her gun and shoots into the barn. A major explosion happens as soon and the bullet nears the body. It knocks Laurie back. CUT TO: INT.-MOTEL- NIGHT we see an older Danny sitting next to an eight-year-old Danny. Kara is on the opposite side of the room. KARA: Danny watch Steven I need to go meet your father. Kara exits the room. Danny then gets up and walks toward the bathroom. He grabs a bag along the way. He enters the bathroom. Danny lays the bag down and stairs at it. Wynn appears out of the shower. WYNN: Kill for him Danny! Danny reaches into the bag and pulls out a jump suit. He puts it on. WYNN: Kill for him! Danny pulls out a mask resembling the shapes mask. CUT TO: THE BARN We see the charred body of the shape hanging from the wall by a pitchfork. The police have not yet arrived. We see the shapes hand. It moves. BACK TO: BATHROOM Danny puts on the shapes mask. Danny then pulls out a large knife. CUT TO: THE BARN The Shape

pulls the pitchfork out of his head. He is charred all over. He exits the barn knife in hand. BACK TO: BATHROOM Danny exits the bathroom and walks over to Steven. Steven is unaware that Danny is standing over him. CUT TO: OUTSIDE HOTEL We see Kara, Tommy, and Laurie. LAURIE: It's finally over. KARA: It's nice to see you again Laurie. Come up to see our boys. They walk up the steps and into the room. We see Stevens' body lying on the bed stabbed numerous times. Danny is standing over him with a bloody knife. Tommy screams and walks up to Danny. He removes the mask. DANNY: I kill for him. CUT TO: EXT.- CORNFIELD'S- NIGHT we see the shape walking past the bodies of John, Molly, and Donaldson. We see Donaldson. Then hear a car drive away. Donaldson's eyes open. He catches a glimpse of the shape in the car. Donaldson flips his phone. DONALDSON: He's still on the loose! ROLL CREDITS THE END

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file.